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RECENT TAPESTRIES

WOVEN BY THE EDINBURGH TAPESTRY COMPANY

1950

THE ARTS COUNCIL

INTRODUCTION

WHILE this country cannot be said to have an unbroken tradition in the art of tapestry such as exists in France, there have been a number of notable achievements by the factories of the seventeenth to the nineteenth centuries such as Mortlake, Soho and Merton Abbey. A new development in the revival of the art, initiated 40 years ago by the late Marquis of Bute, now receives fresh impetus in the work being done by the Edinburgh Tapestry Company who are employing a number of distinguished contemporary artists to provide their designs, as is indicated by the tapestries and cartoons now on view. At the beginning of this present venture two weavers from Merton Abbey were employed and two of the original Soho looms dated 1698 are still in use.

The essence of good tapestry lies in the limitation in the number of colours, and also in the vigour and boldness of the design, with an absence of perspective modelling and the other attributes of the art of painting on which life-like imitation of nature depends. It is also desirable that the artist should design in terms of the medium and that on his side the weaver should have the skill and sensibility to adapt fairly freely the design to the requirements of his technique. One can see in the examples exhibited here, where some of the cartoons are also shown, how vital is this co-operation and the degree of achievement.

The Edinburgh Tapestry Company [illegible] to be congratulated on their effort to secure the co-operation of living artists to provide designs and it is interesting to

learn that the factory's principal intention is to keep the art of tapestry alive. To this end the interest of the artist-weavers is enhanced by the fact that they are themselves shareholders, and the artists have contributed designs for a nominal fee.

The survival of this praiseworthy enterprise will have shortly to be decided by the response or lack of it from the public.

PHILIP JAMES

Tapestries

1 LOUIS LE BROCQUY — Woman and Child
6 ft. × 3 ft. 4 ins.

2 CECIL COLLINS — The Garden of Peace
5 ft. 8 ins. × 4 ft. 4 ins.

3 SAX R. SHAW — The Lion and the Ox
5 ft. 8 ins. × 4 ft. 4½ ins.

4 STANLEY SPENCER — The Gardener
6 ft. 4 ins. × 4 ft. 6 ins.

5 GRAHAM SUTHERLAND — Bird
6 ft. 4½ ins. × 6 ft. 7 ins.

6 JULIAN TREVELYAN — A Decorative Panel
2 ft. 11 ins. × 3 ft. 10½ ins.

Cartoons

7 EDWARD BAWDEN — Farmyard
22⅞ ins. × 17⅞ ins. Signed : *E.B.*

8 CECIL BEATON — Design for Chaircovers
Signed : *Cecil Beaton*

9 VANESSA BELL — Flower Panel
19¼ ins. × 22⅞ ins.

10 CECIL COLLINS — The Garden of Fools (Cartoon for No. 2) 1948
16 ins. × 12 ins. Signed : *Cecil Collins*, 1948

11 DUNCAN GRANT — The Elephant
28½ ins. × 21 ins.

12 STEPHEN GOODDEN, R.A. — Coat of Arms for H.M. the Queen
(*Commissioned by Her Majesty*)
21½ ins. × 17 ins.

13 FRANCIS ROSE — St Francis
30⅛ ins. × 22 ins.

14 MICHAEL ROTHENSTEIN — [illegible]
11⅛ ins. × 15⅛ ins. Signed : *M.R.*

15 SAX R. SHAW — [illegible]
15⅝ ins. × 24 ins. Signed : [illegible]

16 SAX R. SHAW — [illegible]
17⅛ ins. × 13⅝ ins. Signed : [illegible]

17 STANLEY SPENCER — The Garden [illegible]

18 GRAHAM SUTHERLAND — [illegible]
22⅛ ins. × 22 ins. Signed : [illegible]

19 GRAHAM SUTHERLAND — [illegible]